

NEW YORK CLIPPER

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THE ORCHESTRA'S LAMENT.

WRITTEN FOR THE NEW YORK CLIPPER.
BY MONROE H. ROSENFELD.

Oh, the orchestra restore us,
With its sweet melodic chorus,
When the fiddle and the flute got in their work!
When the big bass did the growling,
And the trombone man was scowling,
In his honest zeal, no single bar to shirk!

Though not one of them had faltered,
Yet their occupation's altered,
As they now must aid the actor on the stage;
Even the quiet second fiddle
Has to guess a funny riddle
Or must reel off gags in wholesale by the page!

And the trombone is expected,
In a manner quite dejected,
To evolve some pearly tears when falls the cue!
While it makes the manly cornet
Just as angry as a hornet
When he has to get off puns that are not new!

Now the flageoletist, maybe,
Has to imitate the baby;
Now the double bass must chuckle at command;
While the drummer, how it ruffles,
To perform some double shuffles
With a drum stick neatly poised in either hand!

Do the managers that rule us
Just consider how they fool us,
Give us back our wild vocation, as of yore!
In the play we are not factors,
And we're not paid to be actors;
Let us simply toot and fiddle as before!

RENTAL ONLY,

OR

THE FEMALE ADVANCE AGENT.

WRITTEN FOR THE NEW YORK CLIPPER.
BY CHARLES H. DAY.

Malcom Montrose was a manager, and had been one for a considerable number of years. As a director of theatrical amusements he did not rank as a leader, but he "went out" and he "came in" regularly, without adding materially to his fame or his fortune.

Montrose's policy was to play a repertory at moderate prices, and for that purpose he carried a large company with small salaries, and was one of those typical and fast disappearing characters, a barnstormer.

The rise of the later day combination had taught Manager Montrose that, in management, he was far in the rear of the procession, and that he must avoid the most popular and popular circuits, which were overrun with city successes and the money getting names of metropolitan managers of national repute.

Manager Montrose's actors "doubled in brass," and his leading man "blowed a horn." Being an actor himself, he played all known lines as occasion required, and kept a sharp eye on the door, whether off or on the stage.

It was early in the season, but things in a financial way had not been as satisfactory as he had expected; the times were a little pinching. Towns that he had previously visited did not turn out because he had "been there before," and new fields were equally unpromising "because he had not been there before."

In spite of all discouragements Montrose managed to keep the company moving, although the ghost was quite lame at times, but generally arrived after some days. It was fortunate for "the old man"—they, the players, called him the old man, but he was not ancient by any means—that in his organization were several who had toured with him many moons, and when the ghost was fatigued they were patient and reasonable.

When business was light the manager was wont to be jocular, and when the band played in front of the Town Hall at night or the Academy of Music, up three flights of stairs, he would suggest to the musicians that they "Wake up the ghost."

Montrose had not been fortunate this year in the choosing of an agent; he was greatly disappointed in the selection of his advance man, who had not by any means come up to his expectations, and the first time that the ghost limped he had thrown up his situation in a huff, put an attachment on the effects of the manager, and well nigh brought disaster upon the organization.

In spite of this desertion the show moved to the next town, and salary day was moved on to an indefinite period. Montrose was in something of a predicament. In other emergencies in times past he had gone ahead himself, but to do so in the present state of affairs was utterly impossible. It would never do to go away and leave the company even for a day with a week's salary due and another week's accruing.

Happening to remark in the presence of Nettie Lane, a member of his company, that he was "in a pickle," he was asked by the fair one to explain. He enlightened:

"Bragg has left; perhaps a good riddance on the whole. I don't know where to put my hand on a man, and as for my going away as things are, it is impossible."

"Why couldn't I go?" interrupted the young miss.

"You!" exclaimed the manager.

"Yes, me," returned the little actress with just as much emphasis, adding "What is there great to do?"

"A great deal" was the answer.

"And nothing but what I can do" was the response, with much assurance, "and if you will let me undertake it I am willing to make the venture."

"Hum! hum!" exclaimed the manager, the idea rather impressing him favorably. "A female advance agent would be a novelty."

"Rather!" smiled Miss Nettie Lane.

"Rather!" echoed Manager Malcom Montrose, and then he whistled. He always whistled when he was in deep thought, and then he walked up and down the stage a bit, and then he remarked: "Well, well," and whistled again, and at last spoke out: "If you have got the nerve to try it, it is a go."

"Perhaps you mean the cheek," suggested the diminutive actress.

"No," said the manager, "I mean the cold blooded nerve."

Miss Nettie Lane was young in years, but she had been brought up in the business, and, as explained by herself in a humorous mood, she had "grown from Eva to Topsy." Bright, intelligent and observant, the manager told her no news when he told her the routine of duties which were expected of her in her new role of agent in advance.

After many "last words" and "one thing more" the pretty miss departed, not at all daunted by the novelty of her new position.

"Mr. Montrose," she declared enthusiastically, "I think you will hear a good report from me. I am strictly business. I am going to see every

of affairs back with the show, he kept urging her forward over her route, a course, by the way, which just suited her, as she wrote in answer to one of his letters:

"I am glad to see that you are coming to my way of thinking as to billing the show well in advance, and nothing suits me better than to keep constantly on the move, and nothing more aggravating or provoking than to wait for the show to arrive before departing for the next stand."

Thus for in her career as an advance agent Miss Nettie Lane had arranged that each booking should be played on sharing terms, and the manager had complimented her over and over again upon her shrewdness in driving a bargain, and one local

"And what a charming idea," said the editor, "to send a young lady to advertise the players."

And then the editor promised:

"I will do all I can for you," with especial emphasis on you.

And the advance agent replied:

"How very kind of you."

Then the billposter was inquired for.

Horrors, there was no billposter!

"Oh, the dreadful!" exclaimed Miss Nettie.

"I think we can manage it," spoke up the young

and single editor, glad to be of service to so pretty a woman.

"I always see the paper up myself," observed the miss.

"Then you know Mr. Montrose?" asked the advance woman as they returned to the street.

"Know fiddlesticks!" laughed the editor.

That night, a beautiful moonlight one by the way, the town of Hope was billed by the editor, assisted by the devil, and both under the direction of Miss Nettie Lane. The editor's experience with paste had previously extended no further than clippings, but after all he did fairly well in billing Montrose's mummies: he did not put all the paste on his clothes, he put a portion of it on the fences and walls. Of course it was a long job and a slow job, and the devil was awful tired when it was done, but Hope was well billed when they were finished.

When they—the editor and the agent—parted at the hotel he said:

"You must come around tomorrow and read my

leader and write up something for your company."

Miss Nettie said "so kind," and something else,

but "so kind" was all that lingered in his ear.

Now that so much progress had been made in Hope, the faithful little advance agent was ill at ease. The mystery of the C. O. D. annoyed her. Why had the printer shipped the printing thus. Had Montrose overrun his credit, and, if all was well with the company, why had the manager failed to write?

Had she been wise in paying the collection on the bundle of printing? Had she been foolish in permitting the editor to pay the deposit on the rental?

Her thoughts were on Hope until morning, until she had, from her forebodings, worked herself into a state bordering on despair.

When she called at the office of *The Anchor* the next day she felt jaded and worn, but the presence of the editor seemed to enliven her, and what with reading his editorial in proof, and writing a notice for the company, she became herself again, until on her return to the hotel she was reminded of the situation when she sat herself down to write the manager as to the outlook at Hope, and, although she felt somewhat depressed herself, she was from truth obliged to write in an encouraging vein to her employer, the business outlook was good, Hope was prospering, the town was well billed, and *The Anchor* was booming the show without stint.

In forty-eight hours an answer should have arrived in reply to her communication, but Manager Malcom Montrose did not write. The sale for the opening night assured a good house, but little Miss Nettie Lane did not dare touch a dollar of it.

Finally the day for the arrival of the company came around; it had to come; it was down in the almanac to arrive, and the little woman put on her hat and went in a round about way to the depot and waited for the train. It came, but Malcom Montrose or his players came not with it.

The train moved off and left her standing on the platform completely dazed.

It needed no one to tell her that disaster had befallen the mummies.

She thought of the hateful C. O. D.

Of the editor's deposit for the first night's rent, of her empty purse and her unpaid hotel bill.

Tears blinded her eyes, and she failed to see the editor of *The Anchor*, who gently placed his arm half about her waist as he guided her from the edge of the platform, but she recognized the voice as he said:

"Never mind, little woman; I understand it all as well as you do. Misfortune has come to the players, but I for one do not regret that you are left here."

He would have said more but for eavesdroppers, those busybody people who do nothing but lounge around railroad depots.

When the little woman could speak she said:

"I don't know whether it is awful or ridiculous."

And, as she said this, she smiled through her tears, and blushed as her gaze met the editor's. "How unfortunate," she said, "that you secured Mr. Shrewd for the night's rent."

"For which," he said, clasping her hand, "I hold you as security."

Nettie Lane pretended not to understand and dodged with a woman's skill as she remarked:

"Besides, you have lost your advertising bill and all your space and labor on behalf of the company."

The young lady was very serious, but he only answered as he still retained her willing hand:

"I am not thinking of what I have lost, but of what I have found."

"And what have you found?" asked the little

rogue, with smiles, tears and blushes.

"You," he said.

Nettie Lane and the editor were the happiest people in town, but Solomon Shrewd was the maddest man until he learned the upshot of the affair, and then he was the first of all to call at the office of *The Anchor*, and congratulate the editor and his bride, and he then and there made a suggestion, which, acted upon, enriched the sheet and made it substantial and popular. Said Solomon Shrewd to the editor:

"You do the writing, and let her do the financing, and you'll win." Now, Shrewd was a cute old chap, and, having delivered this advice, he presented the bride with a bank book with the very sum to her credit which her husband had deposited for the unfortunate Montrose's first night's rent.

Hope has become quite a show town, but the terms of Shrewd's bill are still RENTAL ONLY.

SAMUEL SOTHERN

Was born in London in 1860. His father was the late E. A. Sothern. He made his first appearance on the stage in his native land in 1885, playing in "The Private Secretary." He came to this country two years later, when he played with John T. Raymond and afterwards with Henry E. Abbey, the season he took Wallack's Theatre. He returned to England at the close of that season, and in partnership with T. W. Robertson sent "Sweet Lavender" out upon a tour, which lasted three years. During that time he accepted an engagement at the Comedy Theatre, London, with Charles Hawtrees, which continued up to the time he sailed for New York, to accept the engagement he now holds in support of his brother, E. H. Sothern, in Paul M. Potter's successful play, "Sheridan, or the Maid of Bath," which is still running at the Lyceum Theatre, this city.



SAMUEL SOTHERN.

sheet of paper up myself, and you may depend upon it that the newspapers will be attended to right up to the mark."

Nettie Lane was buoyant, and Manager Montrose was as buoyant as could be expected under the circumstances, after having a business transaction in regard to a watch with an uncle of his doing business at the Signal of Distress—three golden balls suspended over the door of his shop—but of this the new advance agent knew nothing, because the wise Mr. Montrose still wore his watch chain with a bunch of keys at the end thereof.

Nettie Lane arrived at the next stand and began her labors in a modest way. It was her desire to create no sensation, and she arranged all the preliminaries, paying the way for the advent of the company in a shipshape way, which caused the ghost to arrive on time during the stay of the entertainers in the burgh. The female advance agent had made a most excellent beginning. Every where she had been greeted with much courtesy and consideration, although the bill poster had forgotten himself just once, only once—because the ladder had slipped from under him and given him a very bad fall. Poor fellow, now he blushed and stammered when he apologized to the pretty advance agent, who extenuated his profanity with:

"Indeed, it was awful aggravating, the nasty old ladder."

The ghost arrived with time table promptness for several weeks after Miss Nettie Lane assumed the duties of advance agent, and Malcom Montrose was just flatterer himself on a career of plain sailing, when a printing house swooped down upon him for the unpaid remnant of a last season's bill, emptying the treasury and impeding the progress of the ghost.

Of this set back the manager said or wrote nothing to his charming and capable advance woman, and, that she might know nothing of the true state

manager had gone so far as to say:

"Montrose, the next time that you come this way, send a man ahead of the show. I had to sign at ten per cent. more than I intended to give you, and, as she wouldn't go out and take a drink, I had to cave, and she got the best of the bargain."

Miss Lane had proven so apt and so successful that the manager had ceased to have much to say about the route, leaving the selection mainly to the busy little lady, who was ever so much in love with her calling.

The coming advance agent learned of a very desirable town which she had desired to play, it being for several reasons a promising place, but she was not altogether pleased that the owner of the hall had no speculation in his blood, and that terms were "Rental Only" but in spite of this stand she resolved to make the town, and wrote that the date be held.

The place was called Hope, and was enjoying something of a boom, a fact which Nettie Lane had discovered, and caused her to assume the risk of a "Rental Only." She had expected to hear from the manager on her arrival, but, an unusual thing, he had failed to write, and for the first time the printing had arrived at the express office C. O. D., but the little miss was equal to the occasion; she paid the bill and the charges, although it emptied her pocketbook and exhausted all her personal funds.

If she had any doubts as to Montrose's financial ability, she had abundance of confidence in herself, and no distrust in the town of Hope.

The owner of the hall was out when she was in, and then to keep the work moving she called on the editor of *The Anchor*. The editor at once became interested in the theatrical company—or rather in the advance agent.

The advance agent and the editor exchanged compliments.

"What a charming idea," exclaimed Miss Lane, to publish *The Anchor* in Hope."

"Oh, then," returned the editor, "you can rest assured that the paper will go up."

"Tonight?" asked the advance agent.

"Tonight," answered the editor, as he made a memorandum for a leader for the next issue of *The Anchor*.

Miss Nettie could not help but read the line he wrote on the sheet of white paper:

"The Drama as a Moral Instructor."

Then it occurred to the business woman that she must be seeing the owner of the hall, as she explained it would never do to bill the town before fixing everything fast in that direction.

The editor suggested "Miss Lane. Shrewd is one of the busiest men in town, the founder of Hope, you know, and has his finger in about everything that is profitable about here. You might pass him in the street without knowing it, and if you have no objections—"

Of course the young lady had no objections and they found Mr. Shrewd together. Mr. Shrewd was a hard man to deal with. He didn't know Montrose. He didn't know any theatrical managers, but he knew cash. That was the blunt, rude, matter of fact way that he had of putting it.

Shrewd wanted the first night's rent in advance and his own man in the ticket office all the week.

Miss Nettie was taken completely aback.

How mortifying!

If it had not been for that miserable C. O. D. package she could have met it out of her own purse. Before her tongue could regain its wonted action the young editor came to her rescue with a bit of a fib.

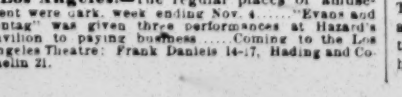
"Never mind, Miss Lane, I will fix this." Then he turned to the grasping Mr. Shrewd and said: "Mr. Montrose is a very old friend of mine, a respected and responsible manager. Here's your advance."

And with that he plunked down the required amount and turned over the receipt to the agent of the respected and responsible Mr. Montrose.

NEW YORK CITY.

lured with good business last week. Week of 13: North Belmont and Prof. Max Berol, Maj. Rihnback's London Punch Rose, the Swiss Bell Ringers, Maggie West, Lela and Kate Brabms, Edward Estur, the Sherman Sisters, James W. Welsh and the William Sisters.

Oberne did not put in a second appearance. Manager Don Gordon Harris, of Harris Bijou Theatre, and Captain Benson have organized a genuine Negro Minstrel and Vaudeville Co., which will take the road this week, opening at Alexandria, Va., 15. Manager J. W. McKenney, of De Wolf Hoppers Co., drove his blooded



details are brought out with definite outlines, but little employment is left for the imagination. The scene is laid in Vienna, at the humble home of old Novak, a petty official. The family

clubhouse, and the Symphony Orchestra of
York, under Walter Damrosch, gave the first of
series of Sunday evening concerts at Carnegie
Hall.
BROOKLYN.—Casino and Lyceum.

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VARIETY AND MINSTRELS.

GILMORE AND LEONARD were CLIPPER callers Nov. 14. They will have their own company next season, opening in September at Fall River, Mass., in a new farce comedy by Wm. Carroll, entitled "A Rocky Road." They will carry about twelve people, will have plenty of handsome printing, and report their time doing brilliantly. Jas. H. Cole will be the manager.

THE JERRY AND JEROME met with success at Tony Pastor's Theatre, this city, last week, and were presented with several baskets of flowers.

DORIS MUSEUM, one of the standard amusement enterprises of this city, is for sale. Manager Doris announces that he retires after entering another business. The establishment is well located, and during its five years' existence has been placed in the front rank of museum enterprises by its indefatigable manager.

THE EARL and MEREDITH will open at the Theatre Comique, Minneapolis, Minn., Nov. 20.

MADDERN AND CONNELLY, and Al. Grant join the French Follies Co. in Newark, N. J., Nov. 13.

MADDERN and CONNELLY retired from the London Belles Nov. 11, and Madden and Kileen joined same date.

JAMES H. CUTLER has joined the Rogers Bros. Co.

THE ALLEN SISTERS, May and Kittie, are said to be meeting with success in their songs and dances. They are conducting several offers to go into farce comedy.

ANNA WYANDOTTE, the ballad singer, was granted an absolute divorce from her husband, Paddy Miles, Nov. 11, at Kansas City, Mo.

MAY ISABELLE, of the "Faust" Co., and Violet Wilson, late of Fay Foster Co., have joined hands and are working together with the Xibbe Co.

NOTES FROM THE AL. G. FIELD COLUMBIAN MINSTRELS.—We are still in the South and shall be for a month or more. The business is large and the show a success. We were tendered a special session Nov. 3, by the Charleston, S. C., Lodge, B. P. O. of Elks, No. 242, which was a grand affair. Will G. Mack, our interlocutor, was taken sick suddenly at Augusta, Ga., and is now in bed. He expects to join us at Aberdeen, Miss., 14. Allen May, the baritone, is doing the middle during Mr. Mack's absence. The Mohring Bros. are still one of the features of the show, and the after piece, "The Backward Progression," proving a success. Mr. Field is satisfied with the business so far.

HUGH MEYER, club juggler, has been very sick with typhoid fever at Lynn Hospital, Lynn, Mass., for the past ten weeks.

JEROME and WIFE (Kokina) have just closed a successful three weeks' engagement on Moore's circuit.

ROSTER of Archie Royer's New York Comedy Stars and Refined Vaudeville Co.: Archie Royer, proprietor and manager; J. M. Morrell, business manager; The Three Trolls, Royer, Zeno and Webb, the Fulton Japs, the great Koots, Billy Mack, Bert Stevens, Dorell and Simpson, Violet Fanchaw, and Harry Everts. The show has good booking and will travel through New York State.

THE EARL and MEREDITH presented with a life size oil painting of themselves by Madam Rinehart, of the Rinehart Family.

THE MEXICAN ZAMORA FAMILY on Nov. 13 commenced their second week at the Casino, Brooklyn, N. Y. They will open at the Imperial, this city.

BILLY JACKSON'S Octroon Vaudeville Co. started out on the road again Dec. 4, under the management of W. W. Downing. Mr. Jackson opened at the Poli Museum, New Haven, Ct., for a two weeks' engagement.

GEORGE DUNBAR, who is now manager of the Eden Musee, Pottsville, Pa., states that the team, The Dunbars, of which he is a member, are the only performers entitled to that special name. Their tour has carried them for a number of years.

HARRY KENNEDY, popular song composer, including "Say Au Revoir, but Not Good Bye," "Molly and I and the Baby," "When Peggy and I are Wed," and other numbers equally successful, are among the winners in their particular field of graceful, catchy tunes.

THE ORBIN BROTHERS SHOW in Mexico will continue this season, as before, to furnish excellent entertainments in their line, both on the road and at their handsome circus theatre building in the city of Mexico. The first party will leave this city Dec. 2. Edward Orbin is still in town.

THE SONG which seems fast to be rivaling "After the Ball" is a new London hit, entitled "The Same Old Song." It is being issued by Frank Tousey, of this city. Helene, the well known balladeer, has it in rehearsal now for his new orchestra arrangement is embellished with bell and bird effects.

DURING the engagement of the Rogers Bros. Co. at Boston, Mass., the company was notified that the company would close Nov. 11 was posted. The Rogers Bros. and Redding refused to accept the notice of closure, as their contract called for a thirty weeks' season.

After placing the matter in the hands of an attorney, who attended the show late on Saturday, the Rogers Bros. and Manager David Trautman were arrested for breach of contract, and being unable to secure bail, it being then 12 o'clock P. M., they were compelled to stay in prison until 3, when they secured bail and proceeded to Hoboken, N. J., where the company are playing this week.

THE BURKE BROS. closed with Harry Williams' Own Co. Nov. 11. The Mills, Hector and Lorraine, and Belle and Aouda, close 25.

A CARLE DESPATCH from London, announces that Blanche Selinger, who opened at the Palace Music Hall, made a great success.

"BACK AMONG THE OLD FOLKS, ONCE AGAIN," words by Dave Reed Jr., music by J. W. Wheeler, is published by Wm. Witmark & Sons, the hustling and wide awake publishers of 33 West Twenty-eighth Street, this city. Judging from the complimentary notices the new song has received from the press and professionals, it is meeting with considerable success. Among the professionals singing it are: Harry Williams, Lottie Gilson, Lydia Williams, Fred and Lillian, and the musical duo, Emeline Pearce, May Keiso, John W. Reagan, Julius P. Witmark, Ed. Parker and others.

PHYLIS ALLEN sang two new songs at Hyde & Bechler's Theatre, Brooklyn, last week. Written by Wm. Sherry, the musical duo and lyricist, "My Heart Remains With You, or the Lover's Parting," and "A Prodigal's Return," which add to Miss Allen's valuable repertoire. She is considering an offer to visit London, which she no doubt will accept, sailing in April.

THE MAY RUSSELL BURLESQUE CO. is now the property of Pauline Batchelor, she having purchased Chas. C. Stumm's interest. Robert Richmond is the manager, and Geo. L. Chennell business manager. The company report big business.

HARDIE and DUNBAR open at Comique Theatre, Spokane, Wash., Nov. 29. They are meeting with success in their act, "A Tramp's Surprise."

BROOKLYN.—At the People's Theatre, Chicago, Ill., the Deacons, Part II, Nov. 18, and the Deacons and Deacons, Part II, Nov. 19, and the Deacons and Deacons, Part II, Nov. 20, and the Deacons and Deacons, Part II, Nov. 21, and the Deacons and Deacons, Part II, Nov. 22, and the Deacons and Deacons, Part II, Nov. 23, and the Deacons and Deacons, Part II, Nov. 24, and the Deacons and Deacons, Part II, Nov. 25, and the Deacons and Deacons, Part II, Nov. 26, and the Deacons and Deacons, Part II, Nov. 27, and the Deacons and Deacons, Part II, Nov. 28, and the Deacons and Deacons, Part II, Nov. 29, and the Deacons and Deacons, Part II, Nov. 30, and the Deacons and Deacons, Part II, Nov. 31, and the Deacons and Deacons, Part II, Nov. 32, and the Deacons and Deacons, Part II, Nov. 33, and the Deacons and Deacons, Part II, Nov. 34, and the Deacons and Deacons, Part II, Nov. 35, and the Deacons and Deacons, Part II, Nov. 36, and the Deacons and Deacons, Part II, Nov. 37, and the Deacons and 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Five furlongs—Son m. Hoy, 37; Johnson, 47 to 1.
Mother of Pearl, 90; Gilman, 15 to 1, second.
Gardner, 40 to 1.
Fourth race—One mile—Conover, 100; Leigh, 4 to 5; Virgil, 9; Murphy, 10; Bessie, 10; Rose, 10; Macklin, 20 to 1, third.
Time, 1:54 1/2.
Fifth race—Five furlongs—B. J. Hurt, 10; Gilman, 8 to 5 first; Oscar, 119; Covington, 8 to 5, second; Parole, 104; Isom, 3 to 1, third. Time, 1:36 1/2.
Nov. 11—First race—Eleven furlongs—M. A. Medley, 10; Leigh, even; Clark, 101; Noble, 7; Dyer, 104; Claude, 7; Carter, 90; Steple, 15 to 1, third.
Time, 1:54.
Second race—Six furlongs—Huron, 115;

The Clifton Meeting.

The second Fall meeting of the Clifton (N. J.) Racing Association was commenced Nov. 8, under very favorable circumstances. It threatened to rain all day, but, fortunately, it held off till after dark. An unusually large crowd of people was in attendance. The only drawback was the inadequate number of horses that it was said, would be remedied in the future. The entire race card in all the races, with the exception of the leading event of the day, at one mile and a sixteenth, in this best horses were scratched, and but three horses were entered. The race was selected for the favorite, but to the chagrin of the talent Logan, favoring the victor. The able riding of Jockey Giffin, in landing Oporto for a winner in the second race, was well commended. The last two races were handily won by outsiders. Summary:

For three year olds and upward, purse \$400, selling allowances, five furlongs.

1. J. N. Blossom, s. ch. by Harry's Blossom, 5, by Pizarro 9:10. 2. Brooks 10:00. 3. 9 to 5 and 7 to 10.

M. T. Don, h. s. ch. h. Captain Wagner, 5, 10:10. 5. 5 and 9 to 5.

J. N. Kirk's br. g. Lortimer, 4, 10:35. 15 and 6 Hananall 3:15. Time, 1:03 1/2. Won easily by three quarters of a length, the first.

For two year olds, purse \$200, selling, six furlongs.

1. J. S. Lincoln's s. ch. c. Oporto, 2, by Lashon Elmore 9:50. 2. 9 to 5 and 7 to 10.

A. B. Smith's br. g. by Hymus River, 2, 9:50. 10 and 6.

J. E. Riser's c. g. West Park, 2, 9:55. 7 and 2 1/4. Donohue 1:01. Time, 1:04. Won by a head, driving a head between the posts.

For three year olds, purse \$400, selling, five furlongs.

B. T. Langacker's bk. c. Dickens, 3, by George Kinn-Y 9:50. 2. 9 to 5 and 7 to 10.

R. Bayle's ch. c. Heads or Tails, 3, 10:10. 15 and 6.

C. S. M. Bergen 3:15. Time, 1:03 1/2. Won easily by a length, a head between second and third.

For three year olds and upward, purse \$200, one mile and a sixteenth.

A. Shible's h. b. Logan, 5, by V-Heigueur Pot, 10:10. 2. 9 to 5 and 7 to 10.

W. R. Jones' blk. c. Chatraide, 4, 11:00. 1 to 2 and 3 to 1.

B. T. Langacker's bk. m. Kildere, 4, 10:25. 6 and 6 to 1.

Time, 1:14 1/2. Won by a half length, in a drive, two lengths between second and third.

For all ages, purse \$200, selling, seven furlongs.

1. J. N. Blossom, s. ch. h. Blossom, 4, by Duke's Miller 10:10. 2. 9 to 5 and 7 to 10.

Remedy, 10:10. 3. 9 to 5 and 7 to 10.

W. R. Bickel's br. g. Old Pepper, 4, 10:25. 9 to 5 and 3 to 1.

R. Bradley's ch. f. Panway, 4, 9:50. 10 and 4. 11 Jones 3:15. Time, 1:04. Won easily by two lengths, three quarters of a length between second and third.

Purse \$200, five furlongs.

Kalmarsen's stable s. ch. c. Charlie Wilson, 4, by Buck 9:50. 2. 9 to 5 and 7 to 10.

J. Reiser's br. c. Play or Play, 3, 10:25. 2 and 4 to 1.

Time, 1:04 1/2. Won easily by four lengths, a short head between second and third.

Purse \$200, five furlongs.

1. J. S. Lincoln's s. ch. c. Crotchet, 4, 10:25. 2. 9 to 5 and 7 to 10.

Time, 1:04 1/2. Won easily by four lengths, a short head between second and third.

The talent reaped a rich harvest 9, at the second day's meeting, as five favorites, with liberal odds against them, proved victors. The only outsider to get a purse was Belwood in the last race. There were some good sitters-in for the \$70 purse, at five furlongs, with Waltham the favorite. The race was at no time in doubt. In fact, the first choice horses managed to hold their own until the wind up, when Belmott surprised every body by riding old Belwood to victory, over such cracks as Firefly, Khatian and Lord Melley. Summing up, the purses were \$400 to second and \$25 to third in one mile.

1. McDonald's Chief Justice, 4 by Hindoo Sultan, 11 to 1.
2. 2 to 1 and 1 to 1.
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99. 1 to 1.
100. 1 to 1.

For three year olds and upward, purse \$700, of which \$75 to second and \$25 to third, weights 110 lb. below the weight of the winner.

For all ages, purse \$600, of which \$25 to second and \$5 to third, selling all winners six and a half furlongs.
M. J. Daly's b. c. Copyright, 4, by Texas Hunt, 1428;
Empire State's br. h. Madetown, apud, 1100;
105
Hargen
Largent

Time, 1:22. Won easily by a length, half a length better than second and third.

[illegible]

of twelve races run the strain on the bookie-coffers is something tremendous. On top of a their heavy losses the association raised the an-

From \$100 to \$103, and seventeen bookmaker ceased to do business, which brought the number down from fifty-five to thirty-eight. The racing was a close finish, favorite managed to pass the judge first in all but one race. Summary:

Three \$60, selling all winners six and a half furlongs. S. C. Detroit, 1, by Hildt Distraction, 4 to 1.
S. Andover.
Austin Stable's ch. Double Cross, 4, 1 to 2, 4 and 7.
S. C. Detroit, 2, by Hildt Distraction, 4 to 1.
S. A. Colman's ch. F. Cross, 4, 1 to 2, 5 and 7.
Time 1:24. Too easily by a length, the same before.

Three \$50, for two year olds, selling all winners, by three.
Wester Stable's ch. c. Robin Hood, by Circulation, 7 furlongs, 6 to 1 and 4 to 2.
Griffin.
George Reed's ch. Chance, 9 to 1, 8 and 3.
McDonald.
S. C. Detroit, 3, by Hildt Distraction, 20 and 8.
S. Hildt.
Time 1:25. Very close, S. C. Detroit a half a length.

Three \$25, for two year olds, selling all winners, by three and third.

W. C. Day's b. c. Ingot, by The Ill Used Simple Gold.
9. B: 6 to 5 and 4 to 3. Laubitz

C. W. Packer's ch. f. *Athena*, 1979; 4 and 6 to 2.
 Wm. H. Jones' br. c. *Charade*, 4; by *Chorus* Ada Belle,
 1979; 2 and 4 to 1.
 Wm. H. Jones' blk. c. *Charade*, 4; by *Chorus* Ada Belle,
 1979; 2 and 4 to 1.
 E. B. Garrison's br. f. *Alona*, aged, 19th; and 3, 8th W.
 C. Daily's br. c. *Perfector*, 5, 10th; 6 and 2, J. Lambly
 and J. W. Williams' w. c. *Wendy* to spare by a length,
 head behind record, and third.
Purse 300 selling allowances, one mile.
 Wm. H. Jones' blk. c. *Charade*, 2, by *Chorus* of *Pennance*,
 Gladola, 5, 3th; 10 and 10.
 K. Haffman's br. c. *Rio*, 6, 10th; 3 and 2, 6 and
 2 to 5.
 T. B. Langacker's blk. *Darkest*, 3, 9th; 6 and 2
 to 5.
 1979; 4th. Won by a hard drive by a head, a length
 behind second and a third.
Purse 344, a five furlong.
 Wm. H. Jones' blk. c. *Charade*, 2, by *Chorus* of *Pennance*,
 Ella Lakeland, 1979; 6 to 5 and 1 to 3.
 J. Lambly
 K. Haffman's blk. c. *Rio*, 6 and 4, 12th; 5 and
 2 to 5.
 J. B. Smith's Jr. top 10, in *Aradine*, aged 12th,
 1979; 4th.
 1979; 4th. Won by a head, a length between second
 and third.
 A very large Saturday crowd attended the race
 11, the grand stand and betting ring being uncomfortably
 crowded. The chief feature of the day
 was the *Pilgrim Stakes*, at four miles. Only four
 horses ran, with *Kloder* selected as the favorite.

St. Anthony was tipped off as a good thing was very heavily played, and proved a profitable investment. The opening race was very exciting, and

resulted in a dead heat between Darkness and Halbriggan. They ran it off twenty-nine minutes later, and Darkness won by a length. The second race was also a close and exciting one, and the crowd differed in the judge in placing the horses. Favorites won in nearly all the races, and the public raced well. Summary:

Pu \$44, selling allowances, seven furlongs
M. J. Daly 4, Halbriggan, 4, by Dutch Rider Nipper
Lang, 10:10
B. T. Mangote 4, Halbriggan, 5, by George Kenney
Tangote, 10:25; 3 to 5 and 3 to 5.....Griffin

of mounted marine birds such as Albatros, Cormorant, Sacred Ibis, Elder Ducks, Black Coot, etc., fishes of different kinds, one German pipe crank organ. Address J. K. JONES, 1,432 Huron street, Toledo, O.

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4. "Honor Gains the Day," - By Felix McGlennon
5. "Let Us Kiss," - By A. M. Zinn
6. "Only A Tear," - By A. M. Zinn
7. "Silence is Golden," - By Gus C. Weinberg
8. "Her Name's Now Carved in Marble On a Slab," - By Thos. D. Lowden
9. "He Never Came," - By O. Wiggins
10. "A Touching Story," - By Chas. Horwitz
11. "Shine On, O Star," - By Ella Carmichael
12. "The Story is Always the Same," By Chas. J. Orth

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- "THE LITTLE RAGGED BEGGAR BOY," Emotional Song;
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- "THE FIRST KISS OF LOVE," Tender Sentimental Song; and
- "POOR OLD BINKS," a Rattling Good Comic Song.

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AN OPEN LETTER.

In last week's edition of THE CLIPPER a paragraph was inserted to the effect that the Spitz was managing a company through the East called "South Before the War." Now allow me to state that STEPHEN IS NOT THE CASE. I am not nor have I ever been connected in any manner with a so-called company. I did manage a BIG AMERICAN PRODUCTIONS, known as "Slavery Days" and headed by the celebrated E. B. Webster, in "A Slave's Story" Co. opened at Brooklyn, Sept. 5, 1894, and was a STUPIDITY'S SUCCESS FROM THE START. There is not a feature of my kind produced by the company IT HAS NOT A RIGHT TO PRODUCE, and if the paragraph emanated from the contemporary proprietors and managers of the "South Before the War" which I doubt allow me to state that I am IT PROCEEDING. It is true the "SLAVERY DAYS" CO. has played through the entire New England circuit to GRAND STAGES BOTH FINANCIALLY AND ARTISTICALLY, which all managers where it was produced with attest. The same "Slavery Days" is looked and is now wellward bound as far as the coast. In writing this open letter I do not wish to create any controversy, but simply to set to rest any wrong impression that may be formed by the public of managers by such a paragraph. Respectfully yours, ABE SPITZ.

10c. EACH.

"SHE LEFT THE MAN WHO"
(Descriptive song for first part. Medley.)
"JENNIE KELLY."
"Gus Williams' Serenade" (Waltz song.)
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HARRY KENNEDY'S LATEST HIT.

"When Peggy and I are Wed."

CHORUS.
Oh! Peggy, say yes, love,
Make your answer a kiss, love,
For you are the sweetest one
That ever I met, my eyes upon;
Just mention the day, love,
Don't you dare to say nay, love;
Oh! how happy we shall be
When Peggy and I are wed.
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I hear those wedding bells ring out
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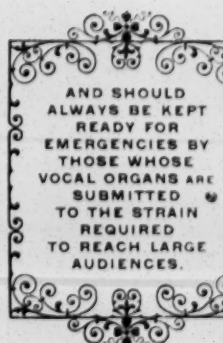
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